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## Book Reviews

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*Hellenistic Sculpture.* By GUY DICKINS, M.A. With a Preface by Percy Gardner. Oxford: The Clarendon Press, 1920. Pp. xiv+99.

We are only beginning to realize the extent of the losses we have sustained in the world-war, and the recent publication of this volume recalls vividly to our minds the untimely death a few years ago of one who had made a goodly number of valuable contributions to classical scholarship. The published papers of Dickins, while not numerous, are works of great care and thoroughness, and are based upon a first-hand knowledge of the materials involved. His most pretentious undertaking was doubtless the first volume of the *Catalogue of the Acropolis Museum at Athens*, which comprises the Athenian sculptures executed prior to the Persian Wars. During the preparation of this work and even before, Dickins had been gradually compiling materials for a comprehensive series of studies in Greek sculpture. But in 1914 the great call to action came, and after serving with distinction as an officer of the King's Royal Rifle Corps, he fell in the first battle of the Somme, July 1916.

The present posthumous volume, which has been published by his widow, Mrs. Mary Dickins, consists of a series of five brilliant essays, which treat of the Hellenistic schools of sculpture at Pergamon, Alexandria, Rhodes, and on the mainland of Greece, together with some notice of Graeco-Roman sculptures. This, as the Introductory Note tells us, served "as a brief sketch of the period to which he hoped to devote years of study." With this fact before our mind we are enabled, in a measure, to estimate the greatness of the promised work of which Ares has robbed us. Brief and sometimes incomplete as the chapters are, they are strikingly clear and suggestive, while a splendid balance is preserved throughout.

The fifty-three photographs which are used by way of illustration are decidedly good, and the representative statues of the different schools have been selected with an eminent degree of discrimination. The majority are those that have not been "done to death" in the handbooks, and consequently have a special interest for the student of art. Even where old examples do occur, the photographs as a rule have been taken from new angles, thus imparting a sense of novelty and freshness.

Throughout the work the eye of the keen and highly-trained observer is everywhere manifest, and the author is particularly successful, it would appear, in his skilful detection of the influence of Scopas, Lysippos, and others of the old masters on late and more or less decadent works. He fearlessly

undertakes a re-examination of several well-known and still much-discussed masterpieces, such as the Victory of Samothrace and the Aphrodite of Melos, and by reason of his fine taste and sound judgment is almost everywhere convincing, even in instances where one has long held an opposite view. The chapter on Graeco-Roman art is the least satisfactory—bearing as it does many marks of incompleteness. But we cannot complain; the fault lies with Time, not with the author.

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*The Pronunciation of Greek and Latin, The Sounds and Accents.*

By E. H. STURTEVANT. Chicago: The University of Chicago Press, 1920. Pp. xiii+225.

The book consists principally of a collection, selection, and arrangement of descriptions of the sounds of Latin and Greek vowels, diphthongs, and consonants, as left by the ancient grammarians and men of letters; these descriptions vary from incidental allusions to scientific discussions. "The Nature and Value of the Evidence," as presented in the first chapter, is supplemented by a brief commentary accompanying and evaluating most of the passages cited. Although not indispensable, the translations of these passages which are provided in footnotes increase in several ways the usefulness of the book. Besides the general convenience of a translation, there is here offered by this medium a concise interpretation of technical terms, for which acquaintance with the idiom of the languages, unaided, would not be an adequate substitute. The translation at times approaches paraphrase, other considerations being judiciously sacrificed to lucidity as to the points of immediate interest. The volume is completed by short chapters on the Greek and Latin accents, presented after the plan of the chapters on the sounds, and indices of subjects and ancient authors respectively. Tables and graphic devices are occasionally resorted to and the typography is attractive.

The utility and interest of this work should not be limited to specialists in comparative grammar. Scholarly as is the treatment, it is, nevertheless, not so fraught with technical terms and phonetic symbols as to embarrass the layman. There is provided in convenient form the commentary of Romans and Greeks as to how the sounds in their own languages were pronounced; and, if the editing must occasionally serve as a corrective, there is still an advantage and a freshness of interest for the reader in dealing directly with the sources. Teachers in secondary schools, for instance, can find immediate contact between their teaching and such discussions as that of the proper pronunciation of *ει* (pp. 122 f.) or the quality of Greek and Latin accents as affecting the reading of verse—matters as to which there is no uniformity of practice. A degree of emancipation from dependence upon the apparently arbitrary statements of the briefer grammars and the textbooks might well